

BRICCIALDI

16 DUOS DIALOGUES

2 Flûtes

OPUS 132

I



EDITION SCHOTT

No. 1324

16

DUOS DIALOGUÉS

pour

deux Flûtes

par

G. Briccialdi

Opus 132



Suite I (Edition Schott No. 1324)

Suite II (Edition Schott No. 1325)

B. Schott's Söhne, Mainz und Leipzig

Schott & Co. Ltd., London W., 48 Great Marlborough Street

EDITIONS MAX ESCHIG, PARIS

48 Rue de Rome

Schott Frères, Bruxelles

30 Rue St. Jean

Printed in Germany — Imprimé en Allemagne

16

DUOS DIALOGUÉS.

Suite 1.

GIULIO BRICCIALDI.

OP. 132.

Moderato.

N^o 1.

dolce.

dolce.

cresc.

f *p* *ff* *mf*

p *f* *p*

The musical score is written for piano and consists of six systems of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *f*, *p*, *mf*, and *cresc.* The key signature has one sharp (F#) and the time signature is 3/4.

System 1: The first system shows a piano introduction with a forte (*f*) dynamic in the first measure, followed by a piano (*p*) dynamic in the second measure. The melody is in the right hand, and the bass line is in the left hand.

System 2: The second system continues the melody and bass line, with a forte (*f*) dynamic in the first measure, a piano (*p*) dynamic in the second measure, and a forte (*f*) dynamic in the third measure. The melody is in the right hand, and the bass line is in the left hand.

System 3: The third system shows a piano introduction with a forte (*f*) dynamic in the first measure, followed by a piano (*p*) dynamic in the second measure. The melody is in the right hand, and the bass line is in the left hand.

System 4: The fourth system continues the melody and bass line, with a forte (*f*) dynamic in the first measure, a piano (*p*) dynamic in the second measure, and a forte (*f*) dynamic in the third measure. The melody is in the right hand, and the bass line is in the left hand.

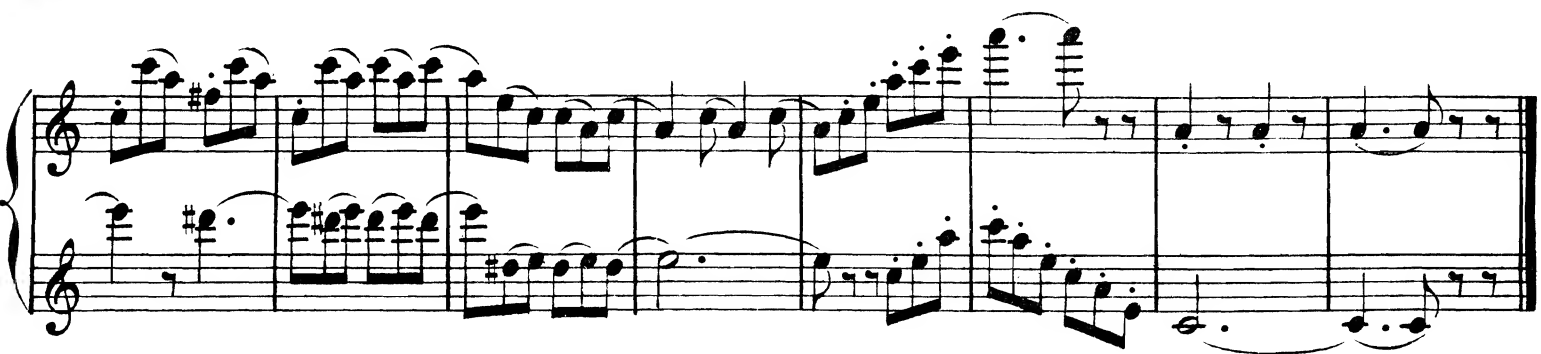
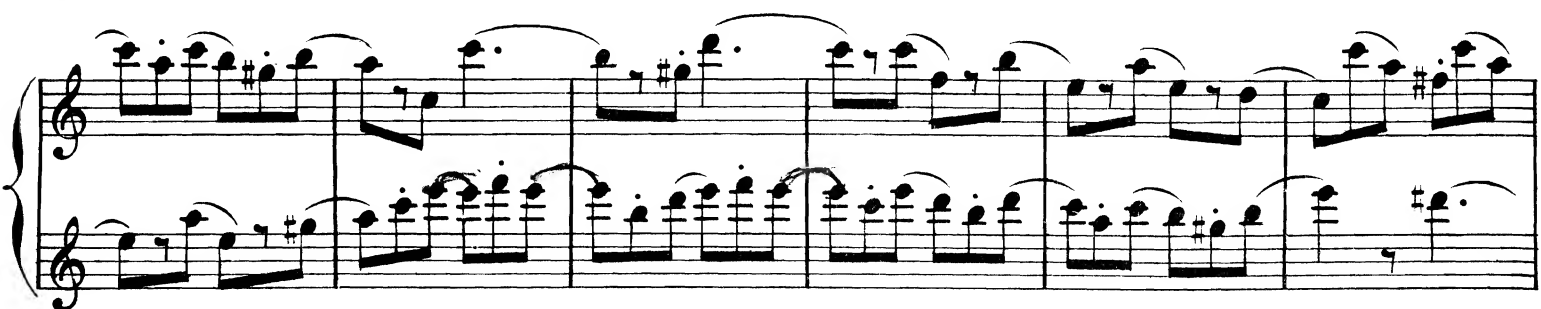
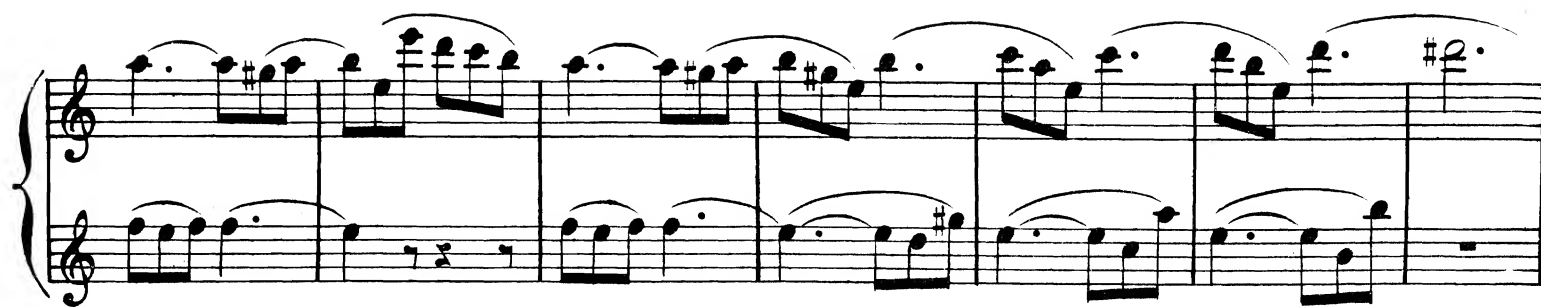
System 5: The fifth system shows a piano introduction with a forte (*f*) dynamic in the first measure, followed by a piano (*p*) dynamic in the second measure. The melody is in the right hand, and the bass line is in the left hand.

System 6: The sixth system continues the melody and bass line, with a forte (*f*) dynamic in the first measure, a piano (*p*) dynamic in the second measure, and a forte (*f*) dynamic in the third measure. The melody is in the right hand, and the bass line is in the left hand.

Allegro.

Nº 2.

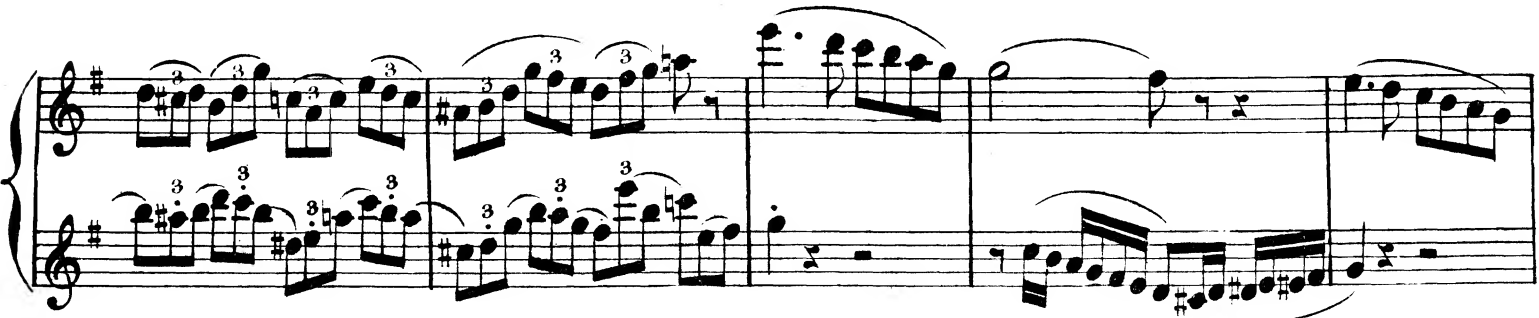
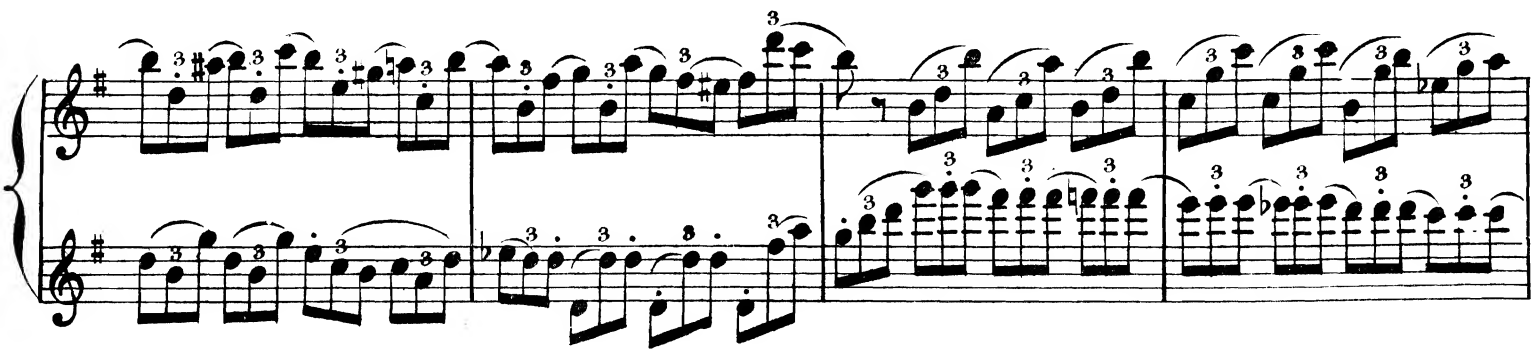
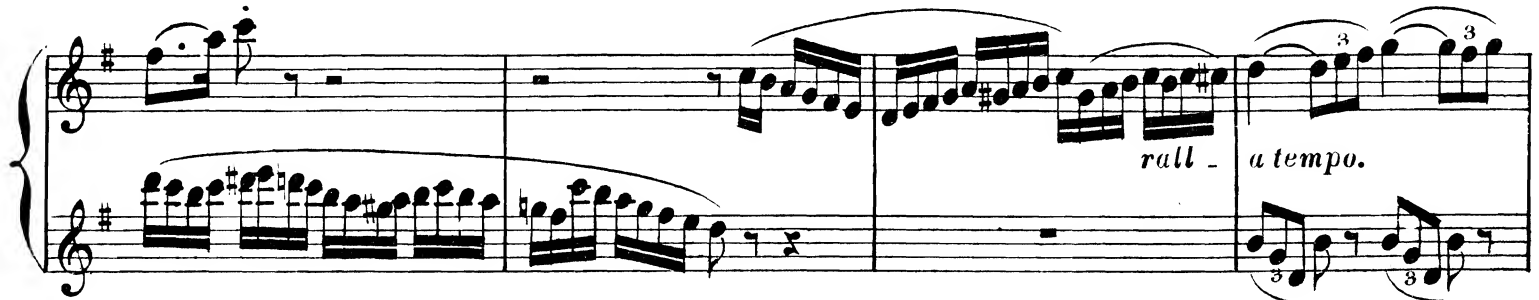
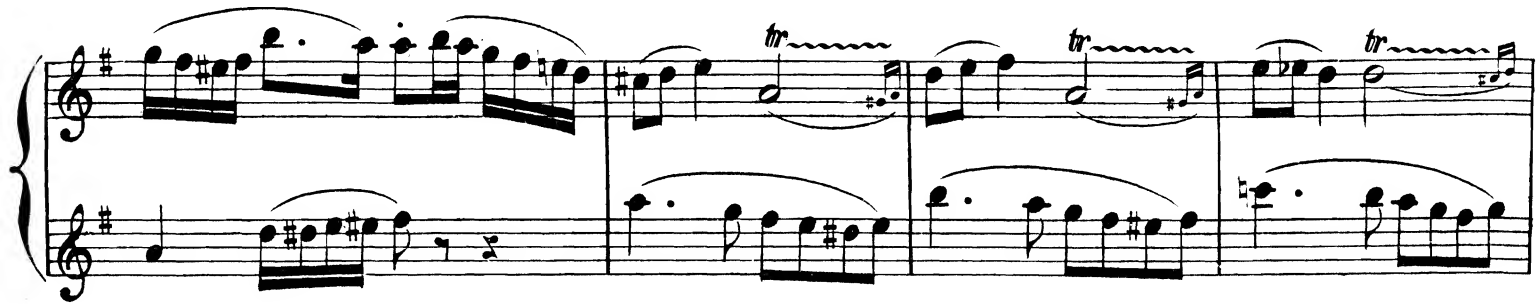
The musical score is written for a piano in 6/8 time. It consists of six systems, each with a treble and bass staff. The first system is marked 'f' (forte). The second system is marked 'p' (piano). The third system is marked 'p'. The fourth system is marked 'p'. The fifth system is marked 'p'. The sixth system is marked 'p'. The score features various musical notations including eighth notes, sixteenth notes, and rests, with dynamic markings and articulation marks.



Allegro.

Nº 3.

Musical score for N° 3, Allegro, in G major, 2/4 time. The score consists of six systems of piano accompaniment. The first system includes a treble and bass staff with a common time signature 'C' and a key signature of one sharp (F#). The music features various melodic lines, including eighth and sixteenth notes, and rests. The second system continues the melodic development. The third system introduces a key signature change to G major (two sharps, F# and C#). The fourth system features prominent triplet markings (indicated by a '3' over the notes) in both hands. The fifth system continues with complex rhythmic patterns and triplets. The sixth system concludes with trills (marked 'tr') in the bass line and a final melodic flourish in the treble line.



Allegro.

Nº 4.

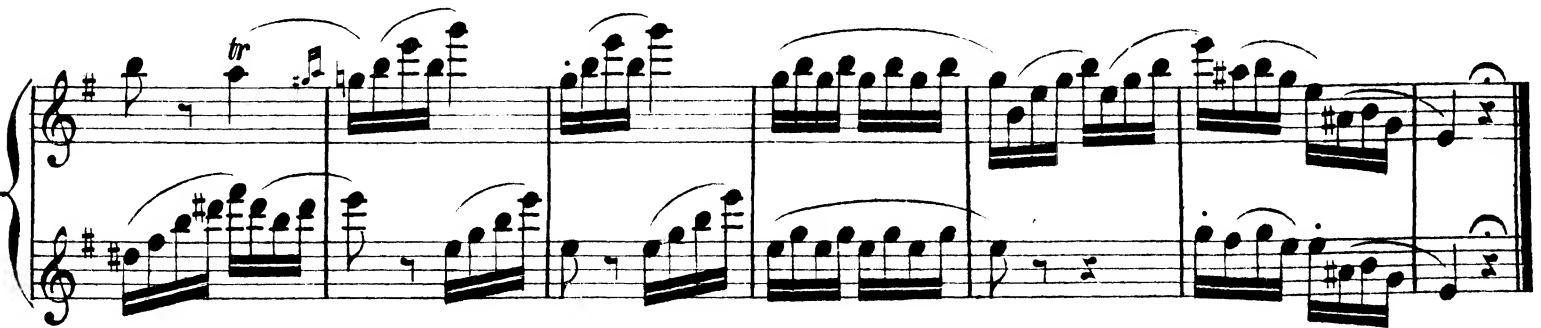
f

p

f

p

dolce.



Allegretto.

N^o. 5.

This musical score is for a piece titled "N° 5" in the tempo "Allegretto". It is written in 3/8 time and the key signature has two sharps (F# and C#). The score is divided into two systems, each containing a piano (p) part and a violin part. The piano part is written in a grand staff (treble and bass clefs), while the violin part is in a single staff with a treble clef. The score is characterized by frequent triplet markings (indicated by a '3' over a bracket) and slurs. The piano part often plays a steady eighth-note accompaniment, while the violin part features more melodic lines with triplets. The piece concludes with a final cadence in the piano part.

This page of musical notation consists of six systems, each with a grand staff (treble and bass clef). The music is written in a key with two sharps (F# and C#). The notation is highly technical, featuring numerous triplets, sixteenth-note runs, and trills. The first system includes a fermata over a final note. The second system continues the intricate patterns. The third system shows a change in the bass line's texture. The fourth system features a prominent trill in the right hand. The fifth system maintains the complex rhythmic density. The sixth system concludes with a trill and a final cadence. The overall style is characteristic of late 19th or early 20th-century piano literature.

Moderato.

Nº 6.

Musical score for N° 6, Moderato, in G major, 2/4 time. The score consists of six systems of piano accompaniment. The first system is marked 'Nº 6.' and 'Moderato.' The key signature has one sharp (F#) and the time signature is 2/4. The music features complex, rapid sixteenth-note patterns in both hands, often with slurs and ties. The piece concludes with a final cadence in the sixth system.

This page of musical notation consists of six systems, each with a grand staff (treble and bass clefs). The music is written in a key with one sharp (F#) and a 2/4 time signature. The notation is highly detailed, featuring numerous sixteenth and thirty-second notes, often beamed together in rapid passages. Trills (tr) and ornaments (x) are used throughout, particularly in the right-hand parts. The piece concludes with a double bar line at the end of the sixth system.

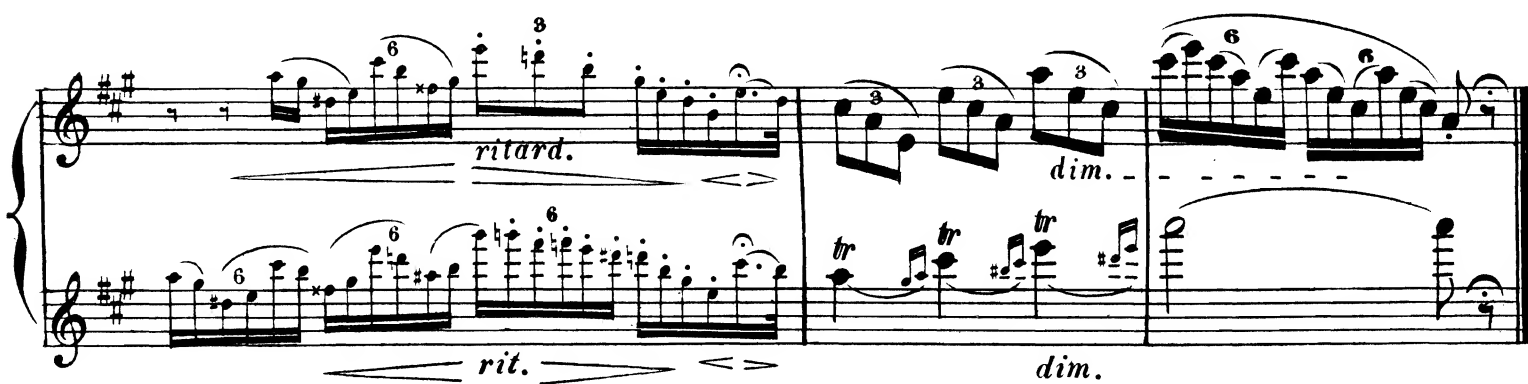
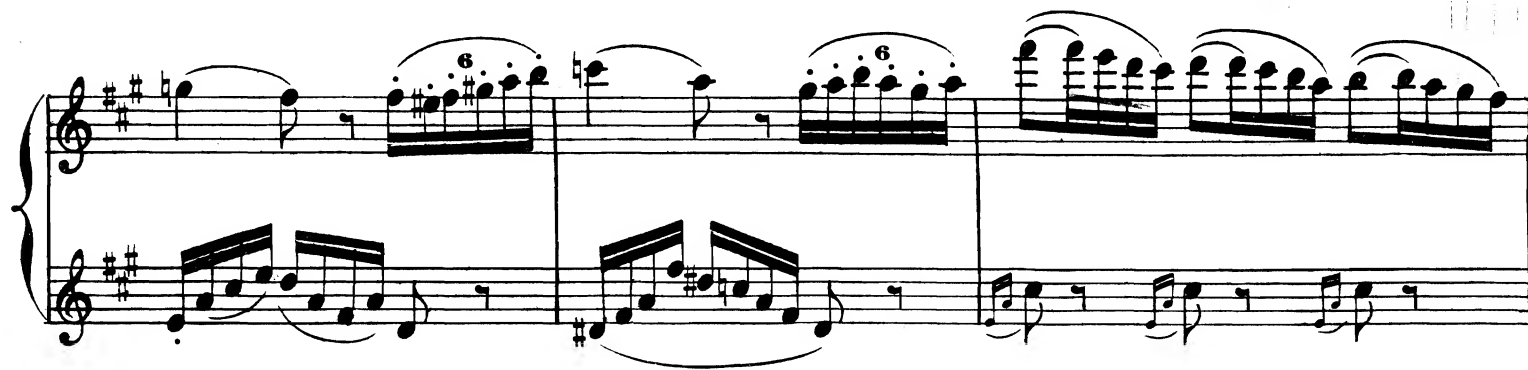
Nº 7. *Adagio.*

dolce.

cresc.

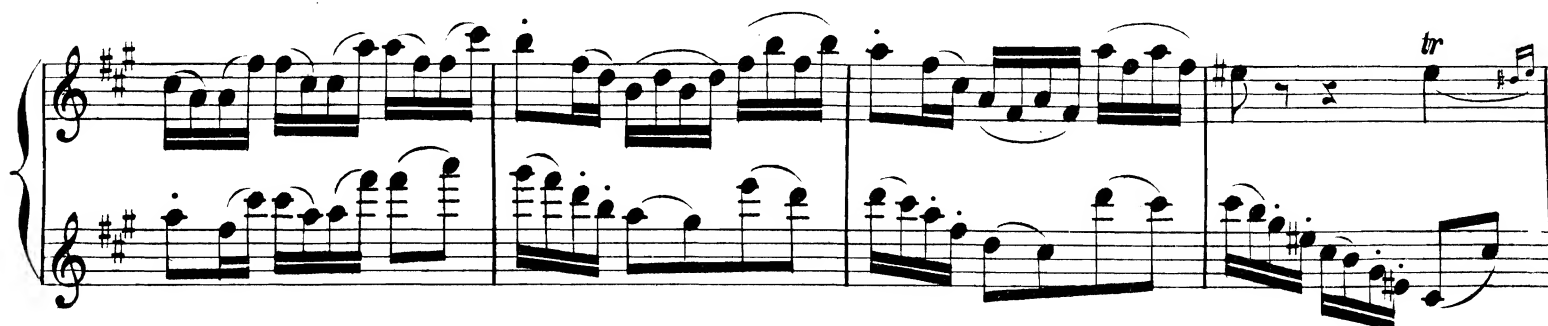
f *p*

214341



Nº 8. Allegro.

The musical score is for a piece titled "Nº 8." in the tempo "Allegro." It is written for piano in 3/4 time and the key of D major (two sharps). The score consists of six systems of piano accompaniment. The first system includes the label "stacc." in the left hand and "stacc." in the right hand. The music features rapid sixteenth-note passages and chords. The notation includes various musical symbols such as treble and bass clefs, key signatures, time signatures, and dynamic markings.



Flöte und Klavier – Flûte et Piano

BERÜHMTE BEARBEITUNGEN TRANSCRIPTIONS CÉLÈBRES

l = leicht
facile

m = mittel
moyenne force

s = schwer
difficile

ss = sehr schwer
très difficile

		n. M.			n. M.
<i>l</i>	Adam , Cantique de Noël 04384/85 . . . . .	.80	<i>m</i>	Mozart , Klarinetten-Quintett: Adagio (Böhm)	1.—
<i>l</i>	Arditi , Il Bacio 04386, 02202 . . . . .	.80	<i>m</i>	— Larghetto (Gariboldi) 04417, 04418 . . . . .	.80
<i>s</i>	Böhm , op. 20 Variationen über ein Tyroler Lied	1.80	<i>m</i>	— Don Juan, Eleg. Fantasie (Gariboldi) 04415, 04416 . . . . .	.80
<i>s</i>	— op. 21 Fantasie über Beethovens Sehnsuchts- Walzer	1.80	<i>l</i>	Offenbach , Orpheus, Fantasie (Küffner) 04419, 04420/1	1.20
<i>s</i>	— op. 22 Variationen über: „Du, du liegst mir am Herzen“	1.80	<i>l</i>	Popp , op. 301 Chants populaires:	
<i>m</i>	— op. 23 Fantasie über Schweizer Themen	1.80	<i>l</i>	— No. 3 Yradier, La Paloma 05668/9 . . . . .	.80
<i>m</i>	— op. 24 Fantasie über Schweizer Themen	1.80	<i>l</i>	— No. 6 Kreutzer, Schäfers Sonntagslied . . . . .	.80
<i>s</i>	— op. 25 Fantasie über schottische Arien	2.—	<i>l</i>	— No. 7 Kreutzer, Die Kapelle . . . . .	.80
<i>m</i>	— op. 46 Andante aus der Serenade op. 25 (Beethoven)	1.—	<i>l</i>	— No. 9 Braga, La Serenata	1.50
<i>m</i>	— Andante von Mozart	1.—	<i>l</i>	— op. 302 Opéras favoris:	
<i>m</i>	Braga , La Serenata (Popp)	1.50	<i>l</i>	— No. 1 Walther vor der Meistersunft aus Meistersinger . . . . .	.80
<i>m</i>	Briccialdi , op. 77 Le Carnaval de Venise	1.80	<i>l</i>	— No. 3 Auber, Domino noir	1.20
<i>s</i>	— Fantaisies:		<i>l</i>	— No. 6 Donizetti, La Fille du Régiment Air: Par le rang	1.—
<i>s</i>	— op. 27 Regimentstochter (Fille du Régiment)	2.—	<i>l</i>	— No. 7 La Part du diable: Romance	1.—
<i>m</i>	— op. 56 Lucrezia Borgia	1.80	<i>l</i>	— No. 9 Walküre: Siegmunds Liebeslied	1.—
<i>m</i>	— op. 75 La Muette de Portici	1.80	<i>l</i>	— No. 13 Wilhelm Tell, Solo aus der Ouverture	1.20
<i>m</i>	— op. 86 Traviata 04433, 04434/5	1.60	<i>l</i>	— No. 15 Donizetti, Lucie di Lammermoor	1.50
<i>l</i>	— op. 87 Troubadour 04436, 04437/8	2.—	<i>l</i>	— No. 19 Il Trovatore, Fant. d'après Singelée . . . . .	.80
<i>m</i>	— op. 106 Rigoletto 04430, 04431/2	2.—	<i>l</i>	— op. 303 Morceaux de Salon:	
<i>m</i>	— op. 107 Wilhelm Tell 04422, 04423/4	1.20	<i>l</i>	— No. 6 Andante aus Beriot Konzert No. 7	1.—
<i>m</i>	— op. 114 Martha 04404, 04405/6	1.20	<i>l</i>	— No. 7 Smith, Chanson russe	1.—
<i>m</i>	— op. 129 Lohengrin	1.80	<i>l</i>	— No. 7bis — Edit. de concert	1.—
<i>m</i>	— op. 134 Aida 04427, 04428/9	1.20	<i>l</i>	— No. 8 Bériot, Scène de Ballet	1.—
	Burmester , Alte Weisen (Prill), 15 alte Tänze und Stücke	1.—	<i>l</i>	— No. 11 Widor, Contes d'Avril, Marche nuptiale	1.50
	1. Händel, Sarabande		<i>s</i>	Ravel , Pavane	2.50
	2. Beethoven, Menuett Es		<i>m</i>	Ravina , Bolero (Ritter)	1.50
	3. Méhul, Gavotte		<i>m</i>	Rossini , Guillaume Tell, Ouverture	1.60
	4. Mozart, Menuett		<i>m</i>	Stiehl , Impressions du Soir	1.50
	5. Beethoven, Contre-Tanz		<i>m</i>	Terschak , Letzte Rose . . . . .	.80
	6. Dussek, Menuett		<i>l</i>	Tschalkowsky , Chant sans paroles (Ritter)	1.50
	7. Haydn, Capriccio		<i>m</i>	Wagner , Lohengrin, Potp. (Thomas) 02933/a, 02833/4/a	1.60
	8. Milandre, Menuetto		<i>m</i>	— do. Grosse Fantasie (Briccialdi) 02954, 02955/6	1.20
	9. Lully, Tanz		<i>m</i>	— do. Elsas Traum 02949, 02900 . . . . .	.80
	10. Cramer, Walzer		<i>m</i>	— do. Lohengrins Ankunft (mit Schwanenlied) 02950, 02911 . . . . .	.80
	11. Haydn, Menuett		<i>m</i>	— do. Gralserszählung 02951, 02913 . . . . .	.80
	12. Mozart, Deutscher Tanz		<i>m</i>	— Tristan u. Isolde, Potp. (Thomas) 02934, 02958/9	1.20
	13. Französl. Lied (18. Jahrh.)		<i>m</i>	— Meistersinger, Potpourri (Thomas) 02935, 02491/a	1.20
	14. Steibelt, Walzer		<i>m</i>	— do. Am stillen Herd (Popp) 0152 . . . . .	.40
	15. Couperin, Sœur Monique		<i>m</i>	— do. Walthers Preislied (Popp) 0153 . . . . .	.40
<i>m</i>	Chopin , op. 9 No. 2 Nocturne Es — Mib (Ciardi) 04392, 04393 . . . . .	.80	<i>m</i>	— Rheingold, Potpourri (Thomas) 02936, 02493/a	1.20
<i>m</i>	— op. 64 No. 4 Walzer (Des-Ré b) 04394/5 . . . . .	.80	<i>m</i>	— Walküre, Potpourri (Thomas) 02937, 02495/a	1.20
<i>l</i>	Elgar , Salut d'amour (Liebesgruse)	1.50	<i>m</i>	— do. Siegmunds Liebeslied (Popp) 082 . . . . .	.40
	Fleury , Morceaux classiques:		<i>m</i>	— Siegfried, Potpourri (Thomas) 02938, 02497/a	1.20
<i>m</i>	— Couperin, Le Rossignol en amour	1.—	<i>m</i>	— Götterdämmerung, Potp. (Thomas) 02939, 02400 . . . . .	.80
<i>m</i>	— La Barre, Sarabande	1.—	<i>m</i>	— Parsifal, Potpourri (Thomas) 02940, 02501/a	1.20
<i>m</i>	— — Le Landais	1.—	<i>m</i>	— do. Karfreitagszauber (Popp) 02952, 02953 . . . . .	.80
<i>m</i>	— — Le Ninon, Rondeau	1.—	<i>m</i>	— Träume aus 5 Gedichte, Fant. (Léonard) 0128, 0129 . . . . .	.80
<i>m</i>	— Caix-d'Hervelois, Papillon	1.—	<i>m</i>	— Rienzi, Potpourri (Thomas) 02930, 0165/6/a	1.20
<i>m</i>	— Naudot, 2 Menuets	1.50	<i>m</i>	— Holländer, Potpourri (Thomas) 02931/a, 0185/6/a	1.60
<i>m</i>	— Ranish, Gigue	1.—	<i>m</i>	— do. Spinnerlied 02943, 02897 . . . . .	.80
<i>l</i>	Flotow , Martha, Fantasie über ein Motiv (Reichert) do. Fantasie (Briccialdi) 04404, 04405/6	1.20	<i>m</i>	— do. Matrosenchor 02945, 02901 . . . . .	.80
<i>w</i>	— Stradella, Leichte Fantasie, 3 Stücke (Küffner) 04399, 04400/1	1.20	<i>m</i>	— Tannhäuser, Potpourri (Thomas) 02932, 02808/9/a	1.60
<i>m</i>	Giordani , Caro mio ben (Papini) 04407, 04408 . . . . .	.80	<i>m</i>	— do. Pilgerchor 02946, 02903 . . . . .	.80
<i>l</i>	Gounod , Ave Maria (Méditation) 07212, 07224 . . . . .	.80	<i>m</i>	— do. Einzug der Gäste (Marsch) 02947, 02905 . . . . .	.80
<i>m</i>	— Faust: Thème et Variations, Morceau de Salon	1.20	<i>m</i>	— do. Lied an den Abendstern 02948, 02907 . . . . .	.80
<i>m</i>	— Faust: Fantasie (Gariboldi)	1.80	<i>m</i>	Waldteufel , Amour et Printemps, Walzer	1.50
<i>l</i>	— Faust: Fantasie (Küffner)	2.—	<i>m</i>	Weber , Freischütz, Potpourri (Küffner) 04443, 04443/4	1.20
<i>m</i>	— Faust: Lied des Siebel u. Intermezzo 07266, 07264 . . . . .	.80	<i>m</i>	— Oberon, Leichte Fantasie (Küffner) 04445, 04446/7	1.20
<i>l</i>	— Sérénade (Popp)	1.—	<i>m</i>	— Aufforderung zum Tanz (Gariboldi) 04439, 04440/1	1.20
<i>m</i>	Haydn , Symphonie: Adagio (G — Sol), (Fleury)	1.—	<i>m</i>	Widor , Sérénade	1.50
<i>m</i>	Humperdinck , Hänsel u. Gretel, 2 Fragmente (Clarke)	1.50	<i>m</i>	Yradier , La Paloma 05668, 05669 . . . . .	.80
<i>m</i>	Meyerbeer , Die Hugenotten, Potpourri 04412, 04413/4	1.20			
<i>m</i>	Moreira , Don Quixote, Danse espagn. 04340, 04327 . . . . .	.80			

B. SCHOTT'S SÖHNE, MAINZ · LEIPZIG · LONDON · BRÜSSEL · PARIS